THE WISCONSIN ARCHITECT

THE OFFICIAL PUBLICATION OF THE WISCONSIN ARCHITECTS ASSOCIATION —
A CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS

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THE DEPARTMENT OF EDUCATION AND RESEARCH
THE AMERICAN INSTITUTE OF ARCHITECTS

To The
Members Of The
Wisconsin Architects Association

On Wednesday, October 24, at a Dinner Meeting at
The City Club, Milwaukee
We Will be Honored by the Presence of our
Regional Director
William Henry Tusler
Who Will Report on the Fall Board Meeting of
The American Institute of Architects

Certificates of Membership will be Awarded to
New A. I. A. Members
And to New Associates and Junior Associates

SEPTEMBER 1951
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WISCONSIN ARCHITECTS ASSOCIATION TO HEAR REGIONAL DIRECTOR

Because of the importance of the October meeting, which is for the entire membership of the Wisconsin Architects Association, the cover page of this issue is given over to the announcement.

Regional Director William Henry Tusler, Minneapolis, who represents the North Central States District on the Board of The American Institute of Architects, will be the guest speaker at this dinner meeting to be held Wednesday evening, October 24, at 6:30 at the City Club, 756 N. Milwaukee Street.

In reporting on the Fall Board Meeting of the A.I.A., Mr. Tusler will discuss the A.I.A.'s most recent decision effecting advertising by Architects. This has long been a controversial subject. On Page 10 you will find an article, "Shall We Advertise?" reprinted from the Bulletin of the Northern California Chapter.

The Board of the Wisconsin Architects Association and the Board of the Milwaukee Division are hoping for a large attendance at this important meeting to which the ladies are invited.

Stanley A. Rypel is the October Program Chairman for the Milwaukee District.

* * *

REGIONAL MEETING TO BE HELD IN CHICAGO, NOV. 2, 3

The Regional Meeting which will bring together the Architects of Minnesota, Wisconsin and Illinois will be held in Chicago on Friday and Saturday, November 2 and 3 at the LaSalle Hotel.

L. Morgan Yost, President of the Chicago Chapter, A.I.A., in notifying the Secretary, writes,

"We look forward to a good program as the general theme of the meeting will be "The Practice of Architecture Under Today's Conditions."

Further and more detailed announcements pertaining to this Regional Meeting will be made.

Lawrence L. Smith, 53 West Jackson Boulevard, Chicago, is Chairman of this meeting and would welcome any suggestions as to topics or speakers which you might have. Write to him.

* * *

NATIONAL PRODUCERS' COUNCIL HOLDS ANNUAL MEETING

The annual meeting of the Producers' Council, national organization of building products manufacturers, was held September 26-28 at the Wardman Park Hotel in Washington, D.C.

Featuring the meeting was a luncheon address on September 27 by Manley Fleischmann, Administrator of the Defense Production Administration, who discussed what's ahead for construction under the Controlled Materials Plan.

At a dinner meeting the same day, officials of the American Institute of Architects, Associated General Contractors, National Association of Home Builders, and National Retail Lumber Dealers Association, together with Council president Lane, formed a panel to discuss ways by which building products manufacturers can assist other branches of the construction industry.

NOTE TO WIVES OF MEMBERS OF WISCONSIN ARCHITECTS ASSOCIATION

By Elizabeth Scott Hunt

Me, I like this assignment best of any ever handed me. Perhaps it's because I'm so definitely all for it.

This little piece has to do with the Milwaukee Division's dinner meeting held at the City Club Thursday evening, September 20. "Football Night." Just about the swellest program ever to have been arranged for the architects.

Finally, it has to do with the conspicuous absence of the majority of Corporate Members. There should be a word more meaningful than "majority". Actually, those corporate members present were so few they quite rattled about. Likewise, their wives.

And where do I come in? Who am I to take the dignitaries to task?

Well, in the first place you will recall that the postcard announcements noted very clearly, "THE LADIES ARE INVITED." So there I was. Even then I'd not be so presumptious as to step out of place were it not for my being handed this assignment.

It was given me by Arthur O. Reddemann, General Program Chairman, just as we were going to press. Said he, "Why don't you write a story about that excellent program? Don't tell the architects. Tell the ladies what they missed. It takes the wives to get a point across to their husbands."

And Art Reddemann wasn't taking the credit for any of it. He was giving it all to Gregory Lefebvre, Program Chairman of the evening, who had worked long assembling the perfect program.

At any rate, after years of chatty columns chronicling the doings of the fair sex, and years of a columnist, as the "Lady Driver", gayly chatting of our antics and woes at the wheel, this was right down my alley. Talking to the ladies.

Listen gals, here's what you missed.

This was the best show I ever sat through and I've covered every type of show from vaudeville and the movies to the German Stock company, at which I understood not a word. You take in lots of territory if you spend long years in the newspaper game.

But to get on with this "best show." Kick-Off Night for the opening of the football season, of which I understood every word.

Bob Heiss of WTMJ Radio and TV was, as you know, master of ceremonies. For this night he preferred to confine his title to Sports Announcer. He has many, of course. He was the most colorful, entertaining master of ceremonies I've ever listened to and I've covered etc. etc. etc. This might be hard for you to believe, Ladies, but in person, he has even more personality than comes out over the TV screen, which is plenty.

After some grand yarns, he introduced Buckets Goldenberg, erstwhile football star at Wisconsin who became star of the Green Bay Packers. Now you might have presumed that he, being an ex-professional football player, would have emitted the typical rough and tough jargon. But not Buck. He made you laugh and he made you cry. He's an actor, that Buck.

There was the time the late Knute Rockne visited the dressing room of the Green Bay Packers, just before a game. Buckets Goldenberg will never forget that. He humbly related with worshipful awe of how the "great man" patted his head and said, "Good luck." There was the stirring tale of the game that found the Packers floundering — worthless, while their opponents piled up the score. And at the close of the first half, in came Curly Lambeau flinging at them invectives such as none of those hardboiled players had ever heard. They were ready to quit when Curly burst into tears of remorse and left them, and the Packers went out on to the field to win the game. "That," said Buckets, "was one of the many instances which proved Curly Lambeau to be the greatest football psychologist of all times."

Kenneth Laird, head football coach at Milwaukee Country Day School, gave an excellent talk. He told of his early semi-pro football experiences but dwelt for the greater part on the important role football plays in the instilling of sportsmanship in the minds of boys. As for the danger, he said, "I believe your boys are far safer on the football field than in cars on the open road."

At the kick-off, President Alvin E. Grellinger made a very short but spicy address of welcome, introducing Chairman Lefebvre, who, in turn, introduced Master of Ceremonies Heiss.

It was a bang-up program. I know. Because I've covered etc. etc. etc.

And for the slim audience. Well, it actually wasn't slim. But that was due to the ladies' being invited; the many members of the Producers' Council attending with their wives, and best of all, to the many Junior Associates present. But it would have been nice if these future architects could have met more than a handful of the practicing architects.

And now for the very important dinner meeting coming up on Wednesday night, October 24, at the City Club. The announcement is on the Cover of this issue with more details on Page 2.

And please note this. The ladies are again invited. Therefore, it behooves you gals to watch for the forthcoming postcard with return for reservations. Keep after the lad and see that he checks reservations for at least two, himself and YOU.

The City Club dining room with its new dress, is a fine place to meet. Perhaps before the dinner you'll like getting together for cocktails, which aren't served at the City Club. What of it? The Milwaukee Athletic club is just around the corner. So is the Pfister. And the University Club is only a few blocks away. All within practically a stone's throw from the meeting place so you'll have ample time.

Anyhow, Ladies, bring out your Architect Husbands.

ARCHITECTURAL EDUCATION

The August Wisconsin Architect reprinted from the Journal of the Royal Institute of British Architects a paper read by Martin S. Briggs, [F] Honorary Secretary of the R.I.B.A., at the British Architects Conference in May of this year.

In analyzing his subject, "Architectural Education", Mr. Briggs discussed student training in recognized architectural schools versus office training, favoring the recognized school training. However, if the student were to have only the office training, he held for the small private office rather than the large one.

He replied to "the criticism one hears from the 'leftish' quarters of the existing curriculum relating to the teaching of the classical 'Orders' and to the setting of the so-called 'period designs' ". He pointed out that the study of the evolution of architecture is valuable and if there is any such thing as a science of aesthetics, that proportion and scale mean anything at all, some study of masterpieces of the past cannot be excluded from the scheme of visual training. "Many of our most successful and original young designers," he said, "have undoubtedly benefited from their strict training in classical architecture."

Following is the general discussion resulting from the reading of the paper.

(CONCLUSION)

(Reprint from the *Journal of the Royal Institute of British Architects*)

(Continued from the August issue)

DISCUSSION

Mr. Thomas E. Scott, C.B.E. [F], Head of the Department of Architecture, Northern Polytechnic: I think it very fitting that Mr. Briggs should have been chosen to read this paper. I have known him for 30 years and know how devoted he has been to the cause of architectural education. I can think of nobody better able to deal with so fascinating a subject.

He has touched upon almost every aspect of architectural education and has to some extent answered one of his own questions, namely, why all this fuss about architectural education? I think that is very largely due to the fact that R.I.B.A. is a body which takes an exceptional interest in architectural education and through its Board encourages and controls — or should I say sponsors the control of — architectural education throughout the country.

The subject is one which excites a great volume of criticism. The only pity is that the enthusiasm of some of the most ardent critics is not usually matched by their knowledge of the subject. Mr. Briggs has also referred to the attitude of students of architecture today. Students are probably so difficult because they are rather impatient. They seem confident that they can take up the development of any new movement or fashion in architecture just at the stage where the latest innovator leaves off. They fail to realize that first of all they ought to be trained in those fundamental principles upon which all good work must be based. They seem to have all the whole process in reverse.

There is one word in Mr. Briggs' paper to which I am going to take some exception — in the very friendliest way. The word was 'sordid', describing the routine work of architecture in an office.

There is a serious difficulty in architectural education in the schools today because what used to be referred to as 'the process of design' is too rarely developed to the extent required in architectural practice. There can be an unreal distinction between design and working drawings. In many schools constructional drawing is tacked on to exercises in design, but the student still regards it as a separate part of the architect's work. To my way of thinking, this process of design begins when an architect takes instructions from his client and it only ends the day the client moves in. Strictly speaking, this process of design which seems to get most time and attention in the schools should include all the sordid routine work of the office to which I have referred, though I will agree with Mr. Briggs that there is very little of the architect's work which can not in some way be introduced or touched upon in a school curriculum. The school provides an opportunity for designing on an ambitious scale, and I think it is proper that it should do so, because for the average man or woman in the school the opportunity may never come again. But in the main the student has to be prepared for the kind of work he will ultimately undertake in offices, whether he be an assistant or a principal. I think the pendulum in education has probably swung from one extreme to the other. Fifty years ago when the majority were trained in offices there was a good deal of talk about what happened when

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architects received no systematic training in design. The schools set out to provide that systematic training in design, and in addition it became necessary to introduce more. The scope of that subject became extended to include structural engineering, landscape design and so on, and much of the curriculum had to be given up to it. Unfortunately, I feel much of what we would consider good practical experience since seems to have been crowded out and the pendulum swung over to the other extreme, with design in a narrow sense predominating. I think that pendulum is about to swing back. Once it swings regularly we shall get that happy compromise in architectural education which we all require.

I have pleasure in proposing that a vote of thanks be accorded to Mr. Briggs for his most interesting paper.

Mr. R. S. Wilshere, M.C. [F], Education Architect, Belfast. It is a very great privilege to me to have been asked to second this vote of thanks so admirably proposed by our leading educational expert Mr. Scott, and it is with some diffidence I do so.

Mr. Briggs referred briefly to the problem of education in Northern Ireland which was elaborated by Mr. Gibson. It must be nearly 25 years ago that I was a member of a small deputation that visited Queen's University to say that we would like a chair of architecture. Mr. Gibson has told us the end is in sight. I feel our local problems here could be solved if all parties concerned could only get together and perhaps sacrifice some individual ideals in the common cause which means so much to us in Northern Ireland.

Education has been mentioned as a very fascinating subject, particularly to architects. Our problems have been the subject of much controversy, and probably no simple single solution exists. One of the most outstanding changes that has occurred during my lifetime is the diminution of what used to be called 'the practical man'. Almost sublime trust is now put in academic theories. I would not suggest for a moment that academic education is not of vital importance, but I still think we have got to find this proper balance between the academic approach and the practical approach. This to my mind is probably one of the biggest problems that schools of architecture have to face.

In my young days an architect considered he was going to be a student all his life. Today one is sometimes inclined to feel the schools produce coming architects who even before their training is finished know all the answers. And of course they don't hesitate to write to *The Times* and give their answer to the latest architectural controversy.

Mr. Hugh D. Roberts [F]: Mr. Briggs — and I think rightly — stressed the difficulty of assistants getting training in design. We in Bath have started a system which is run by local students in offices. We who are principals are invited to set programmes and act as critics. It is rather early to say at the

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moment how successful this project will be, but it does seem to be a step in the right direction, and one which I think the Institute should encourage.

Mr. Francis McArdle, M.Sc. [F]: The approach to architecture up to the year 1918, when a chair of architecture was founded in Dublin, was made mainly through civil engineering, and students in the south had no other way then, as they have no other way in Belfast today. They took an engineering course and when they finished that course they entered an architect's office or one of the local borough surveyor's offices where architecture was carried out and they underwent an architectural training. Many were not satisfied with this and went out to seek all the other experience that it was possible for them to get. That in many cases covered many years. Today we are in a very different state, because students when they leave the university think, as Mr. Wilshere said, they know all the answers.

Mr. Briggs mentioned 'stresses and strains'. In the past when we took up engineering we covered stresses and strains. After all they form a great part of our architectural work. When the schools were formed it would appear that they wanted to get away from stresses and strains, which were put into the background, design being brought into the foreground. I think that that was a very great mistake; both of them should be given equal prominence.

Mr. James C. Kennedy [A]: In my opinion the most praiseworthy point of Mr. Briggs' talk was that he treated the subject with humour, because it is a thing so many of us get worked up over.

I would like to touch upon one omission. This is the very important matter of teachers for schools. It is the foundation stone of architectural education. I know Mr. Briggs and other people have been working very hard in past years for better conditions for teachers. The work will have to continue, because it is extremely hard to get men who are suitable for the role of teaching architecture at the schools.

Mr. Scott mentioned students trying to put forward their ideas and say how the schools should be run. When I was a student at school I made a point of telling my lecturers — and I hope fairly politely — the changes I thought should be made. I do hope that will never stop, because unless the student is really keen to go ahead and sometimes tell his teacher that he is wrong, I think architecture will not progress as it should do in Great Britain.

Mr. Johnson Blackett [F]: One speaker expressed the opinion that the teaching of the mechanics and statics of building often differs from pure design. With that I quite agree. I think it is very necessary indeed that young architects should have a very sound grounding in the scientific aspects so that they know what they are doing when they are designing. But there is this to be said: a structural engineer can design very much more economically than an architect the steel work and reinforced concrete that go into modern buildings.

When I was a student at a school of architecture we used to have very interesting lectures on the theory of architectural design which gave us a plain

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indication of the lines on which punctuation, proportion and all the other cliches could be understood. Today I am not so sure that there is a clear and definite way of teaching architectural design.

Mr. T. H. B. Burrough, T.D. [F]: I do support the student wholeheartedly in being rebellious. I don't think that there is any hope for any profession where students aren't rebellious, and that it is in the rebelliousness of the student that the future lies. We must remember that there is nothing new in it, or even particularly British. Ideas change, and personally I think it is very often the rebels that turn out the best.

Also, I think we are under an illusion when we talk and think about a five years' course. It isn't a five years' course, but 150 weeks. How can we possibly do all we want to do in a curriculum of 150 weeks? Basically, I know, the course is 180 weeks, but examinations, beginning and end of term, and so on, cut off a good deal.

I do think the R.I.B.A. should insist that, of the five years, 40 odd weeks are spent by the student in an office. The R.I.B.A. should lay it down, both at the Intermediate and Final stages, that a student can not sit unless he has spent eight weeks per year in an office.

Speaking as a practising architect and not as a teacher, I should say of course that no practising architect can so organize his work that he has work to offer to a student in vacation times and not in the terms. So no practising architect can take on students and pay them standard wages. But a student is a student. I think it should be possible to insist on students spending this time in offices at no wages. They would go out on jobs with principals, understudy them etc. In this way they would get a course of five years, not 150 weeks.

Mr. Clifford Bond [F]: In the Borough of Chesterfield, during the summer vacation we often have applications from students from recognized schools who would like to come to us for a month or six weeks. But in nearly all cases we find that when they come they can't do what any architect must do — they can't draw. We give them a little job to do, and after they have done it someone else must do it for them. Can not they be taught to draw properly?

Mr. S. W. Milburn, M.B.E., M.C., T.D. [F]: I feel there is missing a link between the practising architect and the student in the schools. I wonder if it would be possible and desirable to devise some form of articles by which the practising architect and the student in the schools could be linked. I don't think we practising architects take enough interest in the schools. It may be that the schools can't be bothered with us. But it would be a good thing if each student could be linked with a practising architect and benefit from his advice on the completion of his studies.

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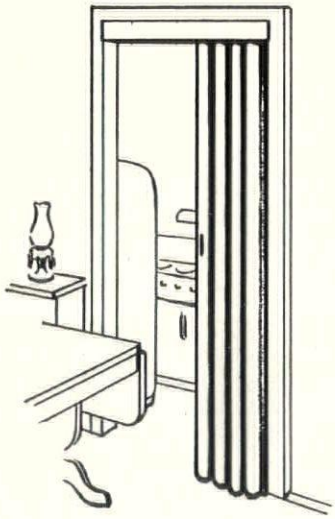

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Mr. A. C. Townsend [F] said that there was one very great difficulty concerning the teaching of architecture. The profession had never faced up to the question of who were to be teachers and how they were to be trained. It seemed to be thought that any architect could teach, but that was nonsense.

Mr. Briggs: As regards this question of the interest and the participation of students in running the schools, I should like to make it quite clear where I stand. In its place it can be a very good thing. But it can be exaggerated. What other speakers have said on the subject only makes me think that not only is this a problem peculiar to our profession, but that it always has been and always will be so. It may be a good thing. It may be something to do with the artistic temperament. I hope none of you feel insulted by that.

With regard to Mr. Scott's reference to 'sordid routine work' in an office. Much of it is sordid. Everyone knows it. But it has got to be done. I think he and I agree on that matter.

With regard to training in design by local architects where there is no school, the member from Bath may be interested to hear that this is not confined to his city. Quite a number of others do it, and it is a very good thing.

With regard to the question as to how we are to continue to attract sufficient teachers and methods of training them, I don't think I should be expected to answer those questions. I am not now Chairman of the Board of Architectural Education and I don't think it would be proper for me to discuss those questions. Everyone knows this difficulty of getting teachers of all technical subjects, architects among them. Everybody knows why. The question of training is a very big one and I certainly couldn't launch on it at the end of this talk. But something has already been done in that direction. It is a question we are all concerned about and it is not a new one.

With regard to the teaching of structural theory and design, partly as to whether it has been properly and adequately done, partly as to how far it comes within the category of engineering or architecture; that again is rather a difficult point to go into here. I think it has been properly attempted at any rate in some recognized schools. But I am sure you wouldn't want me to launch into a discussion on the difference between engineering and architecture. Lectures on the theory of design are, I believe, given in all recognized schools, and I have often felt rather sorry for the lecturers, because in the old days it was all based on the classical orders, but under the modern system it must be difficult to make much use of these, and I imagine the teaching of the theory of design must now be largely on a historical basis.

The question of how much practical experience is to be required in a five years' course I think has been settled for the present.

With regard to contact between schools and local practising architects, I think that is always desirable, and the suggestion is really in support of what I ventured to say in my paper.

I am afraid I have to leave many of these things in the air. I was grateful for the kind things said about me, particularly by Mr. Scott, because I have known him for many years and have the greatest respect for his opinion as a very sound teacher.

SOMETHING NEW IN WALL PANELS

A comprehensive set of commercial quality standards for prefinished wallpanels, issued last month by the Commodity Standards Division of the U. S. Department of Commerce following nearly a year's intensive work, already has been accepted and adopted voluntarily by 99 organizations as a basic guide in the production, distribution, testing and purchase of this material, according to W. B. Thomas, commissioner of the Prefinished Wallpanel Council, the national association of the industry.

This product, formerly known as hardboard, tileboard and various other names, finds wide usage in homes, institutions, commercial and public buildings, retail establishments, and industrial plants for covering walls and ceilings with a permanent, sanitary protective-decorative surface.

Acceptors of the new standards include five trade associations, six Federal Government agencies, 19 companies which manufacture this basic, smooth-surfaced wall-and-ceiling covering under their own private brand names, and numerous other firms — such as architects, lumber and building materials dealers — having an allied interest in its utilization and application.

Identified by the Commerce Department as "Commercial Standard 176-51," the new commercial standard has been prepared expressly to promote a wider knowledge and better understanding — in all phases of the building and construction industries, and by ultimate users as well — of the minimum quality standards the material should meet, based upon certain physical requisites.

The standards, which became effective May 15, detail some 28 different, distinct requirements and tests for prefinished wallpanels. These include: strength, water absorption, linear expansion, coating appearance, film thickness and hardness, wet and dry abrasion resistance, impact resistance, gloss, heat and light resistance, accelerated aging, and resistance to humidity and staining.

In making possible a uniform basis on which manufacturers can offer recognized performance guarantees for the guidance of property owners, architects and builders, Commercial Standard 176-51 thus provides — for the *first* time in the history of the prefinished wallpanels industry—a representative "yardstick" for measuring quality in accurately defined terms and within definite controllable limits.

This quality standards program, to which acceptors voluntarily subscribe, are *minimum* standards only, Mr. Thomas emphasized.

"They in no way place any limitation or restriction whatever upon any individual producer's ingenuity of design, improvement in production engineering or fabricating know-how, or refinement of finishing technique which may lead directly or indirectly to the attainment of still higher product quality," Mr. Thomas said.

Standard commercial sizes (in five space-saving, cost-reducing modular units) and tolerances for each are also enumerated in this specifications compendium, which was proposed and pioneered by the Prefinished Wallpanel Council and prepared by this organization in co-operation with the Commerce Department's Commodity Standards Division.

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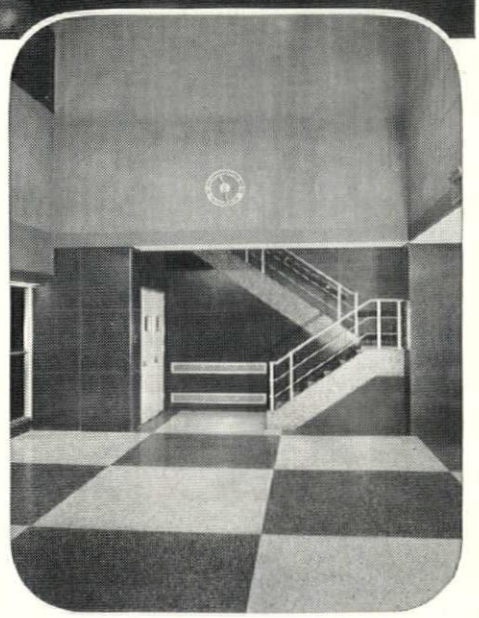

Larger of two architectural concrete buildings housing new PCA research and development laboratories is shown at top. Interior of main lobby is pictured above. The two buildings have a combined floor space of about 98,000 sq. ft. and required 7,300 cu. yd. of concrete. All exterior walls are of air-entrained concrete. Oregon fir forms created the board texture. All interior partitions are concrete masonry. The cast stone used in the lobby was made with granite aggregate. Carr & Wright were architects and engineers; The Turner Construction Company was contractor.

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SHALL WE ADVERTISE?

(Northern California Chapter Bulletin)
"Where every prospect pleaseth,
And only man is vile."
Old Hymn

It is quite a shock for the average architect to think of the profession using paid advertising. One of our traditions is to scorn the very idea of paid advertising, both for the individual and for the profession. Our ethical standards of the A.I.A. say that architects shall not advertise, and the thought of fading away and dying before an empty drafting board has been accepted as the proper ethical thing to do rather than tell the public in the contemporary way of what the profession has to offer and what an architect is trained to do. Recent polls have shown that a very small percentage of the public knows what architectural services are, and that the average man on the street says that an architect "makes blueprints."

Still with this feeling of startled shock, we read on the front page of the March 15 issue of *Architectural Products* that Edmund R. Purves, executive director of the A.I.A., says it is his personal opinion that he is in favor of architects using paid newspaper advertising and other promotional activity to develop a greater public use of the professional services "provided, however, that the newspaper advertising or other promotional activity *is for the profession as a whole*, and provided its *presentation and nature are consistent with the dignity and prestige of the profession.*" Also on the same front page is an article entitled "Professions Do Advertise" by Fred Chase, executive secretary of the California Council of Architects, and another article by one Harry Allan Lucht, the secretary of the Architect's League of Northern New Jersey, which says that the architects, as a profession ,in his section of the country are now advertising weekly in six of the leading newspapers.

Horrible and undignified as all such blatant ideas are to *The Bulletin*, there is one situation that is worse, and that is the shocking way our lovely California is being rapidly built up and ruined by hap-hazard building, cheap, poorly planned subdivisions that will sink to future slum areas, and would-be modern design. In looking at the majority of our new, metropolitan developments all the way from San Francisco to Los Angeles one is sadly reminded of the little Greek girl named Pandora who was so delightfully happy in an uncorrupted world of love and beatuy until she disobeyed the instructions of Apollo and unlocked a box which she had been told by the god to keep locked. As the lock turned, the lid popped up, and out rushed all the ugly evils of the world to pester mankind forevermore. One spirit alone was preserved within the box by the naughty and overly curious Pandora. This was the spirit of Hope, and this

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spirit has been maintained within the breast of man ever since.

In the rejection of the older conception of design and the rules of good old Vignola (do you remember the Module and Minutes of the French Vignola and the Diameters of William R. Ware?) and in our present day gropings with the so-called new, we have unquestionably opened up a Pandora's box just at a time when the population of our beautiful California is increasing by the millions each year. Even with most careful training in the new design, architects, university instructors and students are still experimenting and floundering with the new materials, new proportions, and new conceptions. We, as architects, know the careful and painful study involved in the design of an acceptable modern building and the proof of its "loveliness" is oft-times a matter of conjecture and doubt, even after the most careful architectural study.

In the past, carpenters and contractors designed by rule and tradition, and most of our very best colonial architecture was done by craftsmen without help or blessing from any architect. This held true for much of our building in California, and most of our funny, old, ugly, jig-saw-type buildings maintained a dignity and an atmosphere that was good. The craftsmanship alone was something worthy of note and admiration. But today, most of the rules and traditions of past design has been thrown overboard. The local carpenter and contractor regard big windows and flat roofs as indicative of modern design, so with only these two elements as a criterion for the design of today our forests are being used up in a fiendishly fast fashion to provide shelter. Thanks to dear little Pandora, she got the lid of that box locked before Hope escaped,

At this critical time in the history of building in California are the architects going to go on hiding under a bushel and not make any effort at all to let the public know that they stand ready to use their training for better design, better building, and a better state? What are the virtues of our non-advertising ethics, if we maintain our Victorian standards to such an extent that our entire state is botched and ruined. Are we not, like the spoiled tyrant Nero, fiddling while Rome burns? Has not ethical and personally positive advertising raised the American standard of living to reduce B.O. (body odor) in our street cars and buses, bettered the quality of our foods, raised the standards of our products, and spread much good information to many? Why are we architects hesitating to stamp out the B.O. (blighted order) from the design of our buildings by not telling the world in a contemporary and dignified way, what the Profession is trained to do? The fact must be borne in mind that was brought out at the California Council of Architects' convention last September that less than 10% of the building of the state is now designed by architects. Is there any wonder that there is a sad B.O. in building design, and must we go on putting up with this condition "that even our closest friend won't mention"?

The Bulletin thinks that it is time to face facts as they exist; that we shave our arm pits, and get rid of this very objectionable B.O. in the same sort of dignified and professional manner that has been used in sponsoring the growth of the cancer and heart foundations, the Community Chest, the Red Cross drive, the USO and recruiting.

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